

course, the rent is much cheaper."

Sorochan saves most of his praise for the Alberta Cooperative, Film and Video Artists Society of Alberta (FAVA). The co-op's main role is a social one, and Sorochan says he never could have started making films if it hadn't been for the people he's met at FAVA. He now serves as fundraising coordinator within the organization, and arranges an annual showing of FAVA work at the Fringe Theatre Festival every August. By no coincidence, Sorochan's first film, an experimental documentary entitled *Chimera* (reviewed in *Cinema Canada* #154), premiered on the same evening FAVA celebrated its fifth birthday (Sorochan bought the liquor for the bash). His loyalties are clear: Sorochan wants to stay with FAVA for a long time.

Sorochan is excited about the recent showing of *Chimera* at the Troia International Film Festival in Troia, Portugal. Having his films seen is very important, he says, and very difficult. "Maybe I'll just trek across Canada and show *The Unspoken* city by city." When asked about the idea of Canadian content quotas being set for distributors, Sorochan sounds like an old Hollywood flick: "You're talking about the big boys now, and the big boys play by different rules than guys like you and me."

Sorochan admits that it would be nice to see more Canadian films in Canadian cinemas.

Will Edmontonians see a Second Annual Distorted Film Festival? "I'm afraid not," replies the writer, producer, and director. "I simply don't have time."

Matt Hayes •

Malarek Stop the presses and print that

"Motor... Speed... Action..." Actor Mark Hellman enters into frame with pipe in mouth and newspaper in hand. "Cut" shouts director Roger Cardinal.

The left side of Hellman's jacket collar is turned up, a faux pas in terms of continuity. With eight years of stage experience to his credit, this is Hellman's first feature film. He plays the role of Dan, co-worker and poker buddy of cub reporter Victor Malarek (Elias Koteas) at the fictional *Montreal Tribune*, circa 1971.

Malarek, the film, is based on *Globe & Mail*



Roger Cardinal lines up a shot with Elias Koteas (Malarek)

reporter Victor Malarek's autobiographical novel "Hey Malarek" which details his involvement with a teenage fugitive and a mass coverup of a series of suicides at a local juvenile detention centre during his days at the now defunct *Montreal Star*. Although the author himself did not have a hand in adapting his novel to the screen, he has been present on the set as an advisor.

Producer Jamie Brown's (Telescene) attraction to the project lay mainly in its being "such a powerful story". When asked if the film is part of a new trend in Canadian features, i.e. the juvenile delinquent theme as seen in *Train of Dreams*, Brown dismisses it as mere coincidence and goes on to praise director Cardinal who originally approached him with the book. "He's making this film look like \$5 million instead of four" says Brown. "This is an opportunity for Roger to show what he can do... his experience as an editor, as well as in commercials, working at such a fast and steady pace is exactly what was needed for this shoot."

So far on the 20th day of this 31-day shoot they are on schedule and on budget, able to take advantage of the federal tax shelter which expired at the end of June. Art direction and salaries are what take up most of the film's budget, adds Brown "If you want good people you have to pay above scale."

I asked Roger Cardinal why he's waited so long before directing another feature, his last one, his third, was *L'apparition* (1976). He jokingly mentions David Lean's 12-year hiatus from film before his return with *Passage to India* and goes on to say, "I've never really stopped working, I do a lot of things." And indeed he has; Cardinal spends most of his time winning acclaim for his commercial work as well as for his short subjects and documentaries. In 1984 he and Brown worked together on the short *You've come a long way, Ladies* which was a finalist at the 1985 Gemini Awards.

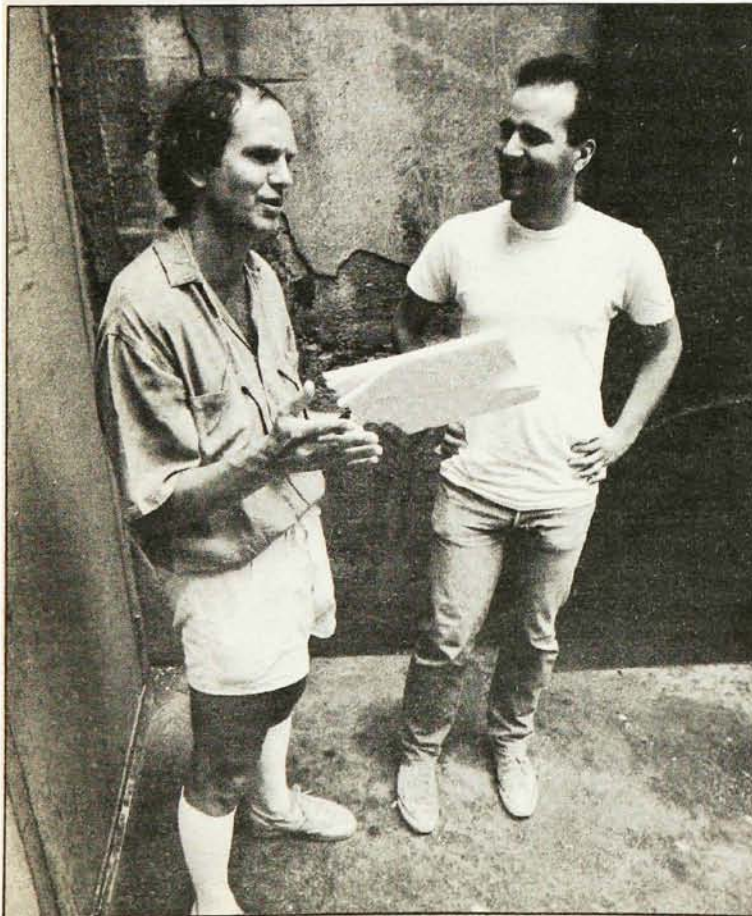
D. O. P. Karol Iké works closely with the art department putting particular stress on natural lighting. "I try to keep away from trends" says Iké, who has worked on such diverse projects as *The Campbells* and a series of commercials directed by Denys Arcand for the Provigo Supermarket chain. Iké introduces me to cameraman Daniel Jobain, inventor of the paniflasher—a device which allows for less fill-in light and less or no contrast filtration on the lens. This is only the second time it has been used in Canada, and to his knowledge the first time on a steadicam.

Soundman Richard Nichol (*Pin*) who has just finished telling me about the time he put his Nagra in the dryer after it fell in the lake, talks enthusiastically with another crew member about the previous day's rushes—in particular, a travelling shot using the paniflasher. Nichol, like Iké, is not into elaborate setups. He believes in the minimum amount of equipment necessary, preferring the crisp clean sound of a wire as opposed to cordless mikes.

The crew then set up for the scene where Claire (Kerrie Keane), the crime desk editor, rejects Malarek's first story, convinced it is not factual. The glass partitioned office (reminiscent of a fish bowl) is a new addition to the St. Jacques Street space which has played host to the ill-fated CTV series *Mount Royal*, among others. Starring in the film, along with Keane, are Al Waxman, Michael Sarrazin and Montrealer Elias Koteas in the lead role.

Koteas, who has landed roles in two Francis Coppola films: *Gardens of Stone* and *Tucker*, is being touted as the 'new DeNiro' in much of the popular media. This kind of hype, which may work well as a promotional tool, may also do a disservice to the actor; the danger being that he may try to live up to the comparison.

If all goes well at the lab, Brown hopes to have *Malarek* out by Christmas.
Jim Levesque •



Actor Larry Musser (with script) and director Bill Sorochan on the set of *The Unspoken*